

Print commemorating the exhibition *Waves In, Particles Out*, commissioned by Radio Tuesday for *What We Have Done, What We Are About To Do*, CCA, Glasgow, August - September 2012

Catalogue flier

What We Have Done, What We Are About To Do.

18 August – 15 September

Exhibition open: **11am – 6pm / Tuesday – Saturday / FREE**
See www.cca-glasgow.com for details

Project Gallery

Glasgow-based artists Rebecca Wilcox and Oliver Pitt, two of the organisers of the successful *Prawn's Pee* project during Glasgow International Festival of Visual Art 2012, have invited a series of artists, writers, musicians and curators to create new work for Gallery Two. With access to all available material – from both Third Eye Centre and CCA archives – they have had an open brief to respond as they want to the project or to the more general concept of the archival process. Rather than a static series of exhibits, Wilcox and Pitt have encouraged a series of responses that will continue to appear as the exhibition progresses.

Some of the work looks at the theme of non-representation in the archives, with an interest in how archives are the expression of work, both past and present (they only exist through it) and conversely, how this work may be absent from representation in the archive content.

The participants invited are: Sam Bellacosa, Amelia Bywater, Romany Dear, Dexter Sinister, Robert Hetherington, Momus, Mother Tongue, David Osbaldeston, Dominic Paterson, Radio Tuesday (with Marc Baines), Julia Scott, Laura Smith and Sarah Tripp.

Sam Bellacosa

'For eighteen months, following the dissolution of the Third Eye Centre in 1991, prior to its rebirth as the CCA in 1992, the building was technically empty, but bodies moved in and out of it, through a side door on Scott Street. I have begun to collect a testimony of the so-called interim period, through the words of those persons who came through the side door. It is entirely possible that they played a few rounds of ping-pong with the others gathered here, but what was said and done beyond the ping-pong table remains to be discovered and archived. This is my contribution to the Third Eye Centre and CCA archives: an obscure story of human relations, creativity, money and the monikered Glasgow Miracle beholden to these efforts.'

Amelia Bywater

Amelia Bywater reflects on the potential of acknowledging and activating self archives through modifying her different outputs (object, text or otherwise) throughout the duration of the show. She's archiving a process through editing, accumulation and subtraction, unearthing a multitude of paths that run between the works; between objects, narrative and their representation.

Rob Hetherington

'The piece that I have produced has come about from ideas of the exterior/interior spaces of the mind, the internet and the archive, and the solidification of ideas within them. I have begun thinking about ideas of externalising and solidifying things from the interior and fluid world of the internet, and the possibility of re-internalising them into the more traditional, physical archive that makes up the context of the exhibition. This notion of an archival exhibition also leads to ideas of objectivity, the historic significance of both the art object and the written document (or perhaps we could say the art document and the written object) and the important connotations of the reverence with which we approach them both.'

Radio Tuesday

Radio Tuesday, an artist-run radio station based in Glasgow, facilitated the broadcasting and making of audio artworks. For this project they have commissioned a drawing depicting their first series of broadcasts in 1999. This graphic artwork is by Marc Baines. It is a tribute to the exhibition *Waves in, particles out* (CCA, 1999), an exhibition that featured a varied selection of artworks on a theme of sound.

Laura Smith

Compiled and produced in 2019, *To arrive where we started* is a collection of newly commissioned and existing works responding to the notion of an archive following the invention of time travel. Edited by Laura Smith and designed by Robert Chilton. It includes works by:

Maria Christoforidou, Beth Collar, Alun Evans, Gintaras Didžiapetris, Bryony Gillard, Duncan Lunan, Beth Emily Richards, Mark von Schlegell, Oliver Sutherland, Neal White, Thom Walker and Rebecca Wilcox

David Osbaldeston

'The panels don't address the archive in a direct way, they deal with the archive in a tangential way – in a way that addresses time and events within it from both an institutional level and a personal one; a way that addresses the viewer as being a witness to the archive or history of a place in the same way the institution attempts to be a witness of events within time through the accumulation of its activities.'

Dominic Paterson

'In October of 1989 Derek Jarman created a four-day installation at Third Eye Centre as part of the National Review of Live Art. Little trace of this remains in the Third Eye Centre archive, and though some footage of the installation is included in a recent publication celebrating 30 years of the NRLA, perhaps the most vivid representation of Jarman's visit to Glasgow is found in his published journal, *Modern Nature*. I'm interested in the personal act of archiving involved in Jarman's publication of his diary entries, and in responding to the relative invisibility of his exhibition within the institutional history of Third Eye / CCA.'

Romany Dear and Julia Scott

This work relates to self defence, Tai Chi and Simone Forti. All three subjects appear in the Third Eye film archive.

Momus

Life in a Scotch Sitting Room, addendaAudio file, 2012

Born in Paisley in 1960, Momus is a singer, writer and performance artist. Since he's currently based in Japan, access to the CCA archives was a physical impossibility for him. Commissioned to make a piece related to the history of the CCA, Momus recalled that cult poet, singer and raconteur Ivor Cutler (whom Momus had met, shared a record label with, seen in concert, and been compared to) had released a spoken word album in 1978, *Life in a Scotch Sitting Room, Vol. 2*, based on recordings of performances made at Third Eye Centre (the CCA's former incarnation on Sauchiehall Street) between the 7th and 9th of July, 1977. Cutler's tales construct a factitious autobiographical narrative based on the life of a wretchedly poor and stereotypically Scottish family during the Great Depression. In turn, Momus makes factitious versions of Cutler's tales: false memories of false memories, as it were. The episodes range from half-baked vocal impersonations of Cutler to Aesop's Fables-type animal stories told over digitally re-assembled tracks of Cutler himself playing the harmonium.

Sarah Tripp

You are of vital importance to the art community (2006 – 2007)

Collage and ink jet print

This work is based on interviews conducted by Sarah Tripp in 2008 with thirteen artists living in Glasgow. The interviews concern the life and work of an artist/musician who moved to Glasgow in 2006 and was deported in 2007. Extracts from the transcripts of the interviews have been arranged and ordered to offer a point of view from which to consider the artist's experiences, and to provide a context for a small geometric collage produced by the artist during a performance at CCA in 2007.

Thank you to Mhari McMullan and Jonathan Carr-Hopkins

Mother Tongue

'The project's response to the Third Eye Centre/CCA archive is a re-presentation of exhibition material and artworks from Maud Sulter and Oladélé Ajiboyé Bamgboyé, both active artists in Glasgow in the late 1980s / early 1990s. Our selection of their work from the archive is intended to highlight not only that their contribution has been omitted from the grand 'Glasgow Miracle' narrative, but most importantly, the whiteness of the 'miracle'. An essay will be released mid-show investigating the socio-political conditions under which the 'miracle' formed, and the selected artists' positions as a result.'

The work is based on interviews conducted by Sarah Trigg in 2008 with thirteen artists living in Glasgow. The interviews concern the life and work of an artist/activist who moved to Glasgow in 2000 and was depicted in 2007. Extracts from the transcripts of the interviews have been merged and ordered to offer a point of view from which to consider the artist's experience, and to provide a context for a small graphic collage produced by the artist during a performance at CCA in 2007.

Thank you to Miles Mathews and Jonathan Christophers.

Matthew Tongue

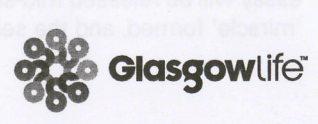
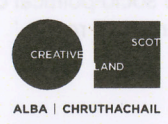
The project's response to the Third Eye Centre/CCA archive is a re-interpretation of existing and new work from Miles Mathews and Jonathan Christophers, both active artists in Glasgow in the late 1980s / early 1990s. Our selection of their work from the archive is intended to highlight not only that their contribution has been omitted from the grand Glasgow narrative but most importantly, the whiteness of the 'mainline'. An easy way to be missed and slow to be noticed.

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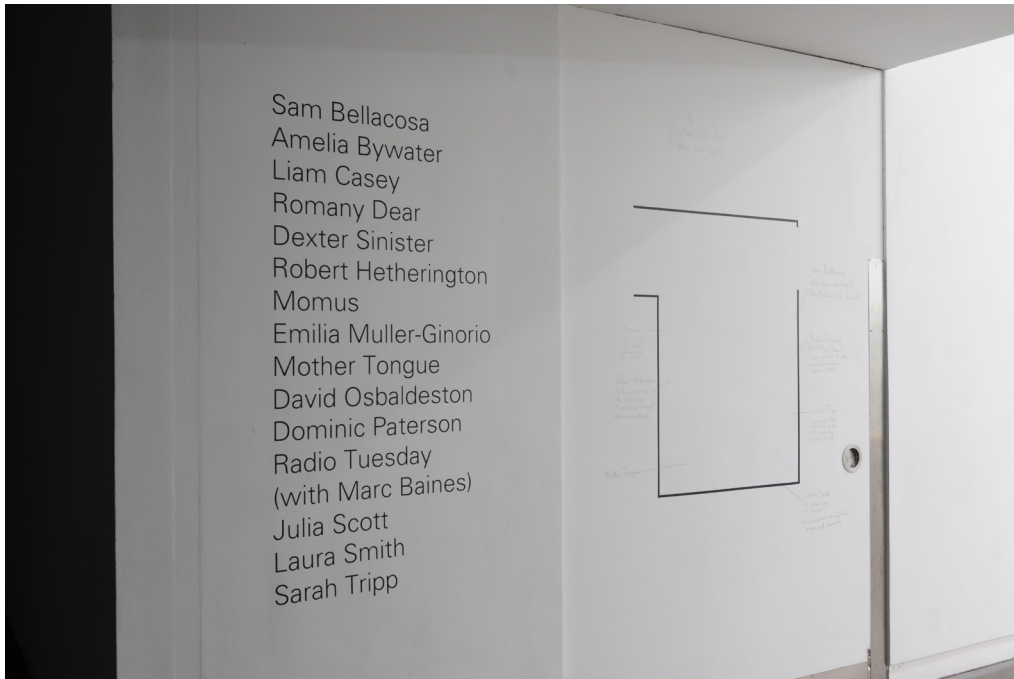
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Photographs -



From the late summer of 1991 to the
early spring of 1992, by legal definition
this building had no name. The Trust for
Culture was the initiator, the Centre for
Contemporary Art, this is known to me as the
place of memory, in which there are no
records of the negative values of social
relations. Let it be announced that this
building was never really empty and that
certain persons would be used as landmarks
in its use, reference to that street, it is
possible that a historical time zone
is one of these spaces and that some who
being made and seen by certain persons
like historians have always existed.
What is a miracle? - To a reproach,
it is an implicit culture in itself,
and while it exists, it continues to be
found very much through (1991-92) after 1992
and 1992

